Stolen Art Alert

THE METROPOLITAN MUSEUM OF ART
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The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

In this issue:

The list in this issue is constituted entirely of Pre-Columbian antiquities and American ethnographic material stolen in three thefts. The most important of these incidents occurred in 1977 at the Carnegie Museum of Natural History in Pittsburgh (nos 39-83). Some of the stolen material has appeared recently on the market, and the museum is publishing a full report of its losses here for the first time.

The theft is believed to have been committed by a researcher who identified himself as a representative of the Ohio Indian Crafts Society. He was given access to the collection in late 1976 and 1977, at which time the anthropological collections were in storage in Butler, Pennsylvania.

When the theft was discovered, law enforcement officers visited the home of the researcher, where they found and recovered some of the missing pieces. They also found bird feathers whose possession is illegal under the Endangered Species Act. The researcher was arrested and served a short sentence for the latter offense. At this time, the museum made further recoveries from a friend of the presumed thief.

In 1979, the collections were moved to the museum, and a computer inventory revealed 55 more specimens missing from the same collection. These pieces are presumed to have disappeared in the 1977 theft. In the last year, four argillite pipes have been recovered by the museum: one from a dealer in British Columbia, and three from the British Columbia Provincial Museum. In both cases, the pieces had been acquired from dealers in New York.

The Pre-Columbian works listed herein (nos 1-37) were stolen from the New York collection of William O'Boyle. Thieves appear to have picked the lock of his Park Avenue office, where the objects were stored. They rifled through desks, found a key to the storage closet, and chose selectively from the objects in the collection, leading insurers to believe that the theft was commissioned. Nothing else in the office was removed, except a small amount of cash found in a desk drawer. A reward is being offered for information leading to the recovery of the collection and arrest of the offenders.

Also listed in this issue is a whale's tooth stolen from the Mystic Seaport Museum (no 38), which is fully described and illustrated within.

U.S. Reconsiders the Unesco Convention

After repeated failures to pass Congress, a bill to implement the Unesco Convention on cultural property is back in committee at the Senate, sponsored by Senators Matsunaga of Hawaii and Baucus of Montana. S-1723, which was introduced on October 7, 1981, is a substantially modified version of the bill previously considered by the House of Representatives (most recently introduced as HR 5643). Concessions have been made to both importers and archaeologists, and the mechanics of the Act, including the establishment of a Cultural Property Advisory Committee, have been more carefully framed. More than anything else, the bill appears to be an attempt to rationalize the arguments between the two groups whose interests have clashed over the ten years since the first legislative project was advanced. Unlike its predecessors, the present project has the qualified support of the Association of Dealers in Ancient, Oriental, and Primitive Art, according to Douglas Ewing, President of the Association.

The Senate bill attempts to adjust the sweeping concepts of the Unesco Convention to the U.S. free market style. The bill does not apply to all the cultural patrimony of another nation but only to stolen monuments and "that archaeological or ethnological material of the State Party the pillage of which is creating a jeopardy to the cultural patrimony of the State Party." It allows the United States to enter treaties or establish emergency import restrictions that respond to extreme crisis situations in the international preservation of cultural heritage. Thus, it does not permit blanket restrictions on the import of antiquities from such countries as Egypt, Turkey, or Nigeria, nor does it open the door for retroactive restitutions. Most importantly, the legislation requires a response from other import trade countries, if treaties established under the legislation are to become effective.

The bill is thus a very tentative step, calculated to have the minimum possible effect on legitimate art dealing. If it becomes law, its greatest impact will be that of adding the United States to the group of countries that have shown their willingness to join Unesco's efforts to prevent theft from cultural institutions and sites.

Title Claim

Mme Fernande Centner, Paris, writes that in 1974 she sent a painting by James Ensor entitled *Femmes et masques* to a Mr. Groudine in Belgium for expertise. Since that time, she has not been able to recover the painting and has taken the matter to court. The painting is on wood, 32 × 21.5 cm, and is signed at lower right.

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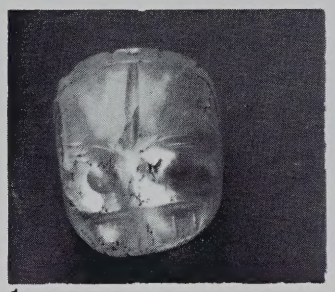
The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Pre-Columbian

1 AZTEC, Late Postclassic Period, 1200-1520 AD. Skull Pendant. Rock crystal. H 6 cm. Prov: Xochimilco, Federal District, Mexico. Flat back with a central suspension hole drilled just above the median crest line. *81.374.29. New York, NY. 10 Oct 81. *Reward.*



1

2 CARCHI (Ecuador), Late Period, 500-1550 AD. Cocoa-chewing Male Figure Seated on a Stool. Orangeware, negative painted. H 14 cm. *81.374.30. New York, NY. 10 Oct 81. *Reward.*

2

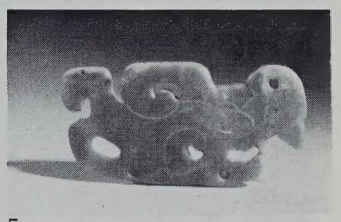
3 IZAPAN (Guatemala), Middle Preclassic Period, 1000-300 BC. Celt-form Standing Bearded Male Figure. Greenstone. H 14.5 cm. Olmecoid style. *81.374.20. New York, NY. 10 Oct 81. *Reward.*

3

4 IZAPAN (Guatemala), Late Preclassic Period (transitional to Early Classic Maya). Cylinder Vial on Four Feet. Fuschite. 6.1 × 3.5 cm. *81.374.21. New York, NY. 10 Oct 81. *Reward.*

4

5 IZAPAN, Late Preclassic Period, 300 BC-300 AD. Fish Monster Pendant. Blue jade. Prov: South Coast of Guatemala. *81.374.37. New York, NY. 10 Oct 81. *Reward.*



5

6 MAYA, Early Classic Period, 300-600 AD. Cache Vessel with Lid. Orangeware with black, yellow and red paint. H 41.5 cm. Prov: Uaxactun, El Peten, Guatemala. *81.374.31. New York, NY. 10 Oct 81. *Reward.*

6

Photos © 1979 Justin Kerr

7 MAYA (Guatemala), Late Classic Period, 600-900 AD. Plaque Depicting the Face of a Maya Lord. Light green jade. H 7.1 cm. *81.374.25. New York, NY. 10 Oct 81. *Reward.*

7

8 MAYA, Late Classic Period, 600-900 AD. Poison Bottle. Whiteware with red pigment. H 13.2 cm. Prov: El Peten, Guatemala. *81.374.34. New York, NY. 10 Oct 81. *Reward.*

8

9 MAYA, Late Classic Period, 600-900 AD. Seated Female Figure. Buff terra cotta with traces of pigment. H 15.2 cm. Prov: Jaina Island, Campeche, Mexico. *81.374.23. New York, NY. 10 Oct 81. *Reward.*

4

9 Photos © 1979 Justin Kerr

10 MAYA, Classic Period, 300-900 AD. Standing Figure Pendant. Emerald green jade. H 4.7 cm. Prov: Copan Region, Honduras. *81.374.24. New York, NY. 10 Oct 81. *Reward.*

10

11 MAYA, Late Classic Period, 600-900 AD. Standing Male Figure. Buff terra cotta with traces of paint. H 20.5 cm. Prov: Jaina Island, Campeche, Mexico. *81.374.22. New York, NY. 10 Oct 81. *Reward.*

11

12 MICHOACAN (Southern Mexico), Late Preclassic Period, 300 BC-300 AD. Standing Female Figure Holding an Infant. Cream slip terra cotta with pigments. H 14 cm. *81.374.19. New York, NY. 10 Oct 81. *Reward.*

12

13 MICHOACAN (Southern Mexico), Late Preclassic Period, 300 BC-300 AD. Standing Female Figure. Cream slip terra cotta with pigments. H 14.5 cm. *81.374.18. New York, NY. 10 Oct 81. *Reward.*

13

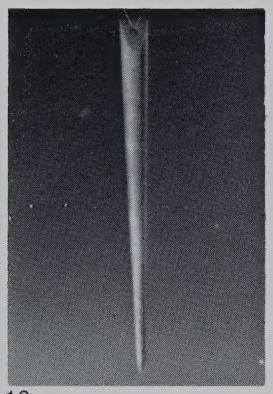
14 MIXTEC, Late Postclassic Period, 1200-1520 AD. Seated Pendant Figurine. Green jade. H 7.5 cm. Prov: Mitla Region, Oaxaca, Mexico. A suspension hole is drilled through the figure's back. *81.374.28. New York, NY. 10 Oct 81. *Reward.*

14

15 OLMEC, Middle Preclassic Period, 1000-300 BC. Blood-Letting Handle. Blue-green jade. H 6.5 cm. Prov: Guerrero, Mexico. Carved in the shape of an Olmec supernatural figure. *81.374.4. New York, NY. 10 Oct 81. *Reward.*

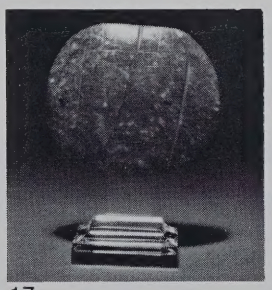
15

16 OLMEC (South Coast of Guatemala), Middle Preclassic Period, 1000-300 BC. Blood-letting Needle. Gray jade. *81.374.36. New York, NY. 10 Oct 81. *Reward.*



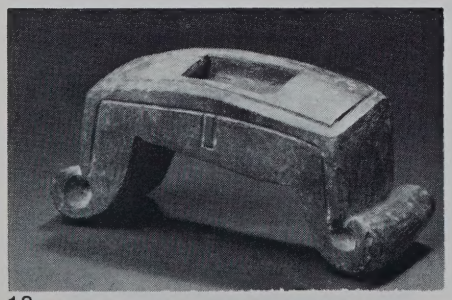
16

17 OLMEC (Mexico), Middle Preclassic Period, 1000-300 BC. Circular Pectoral Disk. Green jade. Diam 6.3 cm. *81.374.33. New York, NY. 10 Oct 81. *Reward.*



17

18 OLMEC, Early Preclassic Period, 1500-1000 BC. Cloud-motif Container. Burnished blackware. H 6.5 cm. Prov: Xochipala, Guerrero, Mexico. The depression and incisions have remnants of red pigment. On the back are pairs of down-turned bracket motifs on the ends of a simple bracket sign. *81.374.10. New York, NY. 10 Oct 81. *Reward.*



18 Photos © 1979 Justin Kerr

19 OLMEC, Early Preclassic Period, 1500-1000 BC. Cloud-motif Container. Burnished blackware. H 4.3 cm. Prov: Xochipala, Guerrero, Mexico. Traces of red pigment. *81.374.11. New York, NY. 10 Oct 81. *Reward.*

19

20 OLMEC, Early Preclassic Period, 1500-1000 BC. Funerary Figurine. White slipped terra cotta with red pigment traces. H 10.5 cm. Prov: Las Bocas, Puebla, Mexico. *81.374.8. New York, NY. 10 Oct 81. *Reward.*

20

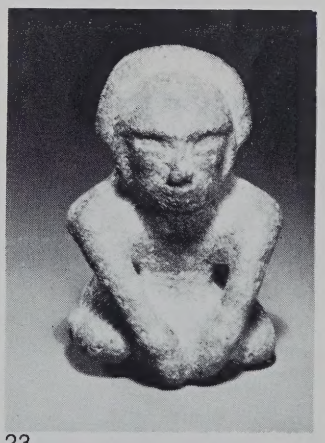
21 OLMEC, Middle Preclassic Period, 1000-300 BC. Matched Sculptured Stylized Eyebrow Elements (pair). Dark green jade. H 4.5 cm. Prov: Guerrero, Mexico. Originally attached to a mosaic eagle monster mask. *81.374.35. New York, NY. 10 Oct 81. *Reward.*

21

22 OLMEC, Early Preclassic Period, 1500-1000 BC. Pendant Effigy Vessel. Red terra cotta. H 9 cm. Prov: Xochipala, Guerrero, Mexico. Two holes, probably for suspension, are cut into the back. *81.374.9. New York, NY. 10 Oct 81. *Reward.*

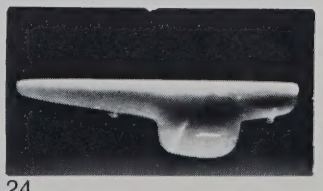
22

23 OLMEC, Middle Preclassic Period, 1000-300 BC. Seated Figure. Basalt. H 11.5 cm. Prov: San Andres Tuxtla, Veracruz, Mexico. *81.374.2. New York, NY. 10 Oct 81. *Reward.*



23

24 OLMEC, Middle Preclassic Period, 1000-300 BC. Spoon. Blue jade. H 11.1 cm. Prov: Guerrero, Mexico. A whitish vein cuts diagonally across the bowl of the spoon. A pair of biconical drill holes at the top of the spoon allows it to be suspended. *81.374.32. New York, NY. 10 0ct 81. *Reward.*



24

25 OLMEC, Middle Preclassic Period, 1000-300 BC. Standing Figure. Green serpentine. H 7.3 cm. Prov: Puebla, Mexico. *81.374.1. New York, NY. 10 0ct 81. *Reward.*

25

26 OLMEC, Early Preclassic Period, 1500-1000 BC. Standing Figurine. Cream slipped clay with polychrome pigment traces. H 13.7 cm. Prov: Las Bocas, Puebla, Mexico. Hands and feet are painted red and the rest of the body yellow. There are remnants of black painted body decoration. *81.374.5. New York, NY. 10 Oct 81. *Reward.*

26

27 OLMEC, Early Preclassic Period, 1500-1000 BC. Standing Figurine. Cream slipped clay with polychrome pigment traces. H 13.3 cm. Prov: Las Bocas, Puebla, Mexico. Hands, feet, and face mask are painted red, the body is yellow and the body decoration as painted black. *81.374.6. New York, NY. 10 Oct 81. *Reward.*

27

28 OLMEC, Early Preclassic Period, 1500-1000 BC. Standing Figurine. Cream slipped clay with polychrome pigment traces. H 13.5 cm. Prov: Las Bocas, Puebla, Mexico. The body is painted yellow, the body decoration is black. The hands, feet, and forehead are painted red and a red line crosses the cheeks. The ffgurine wears a nose bead. *81.374.7. New York, NY. 10 Oct 81. *Reward.*

28

29 OLMEC, Middle Preclassic Period, 1000-300 BC. Were-Jaguar Figure. Greenstone. H 11 cm. Prov: Morelos, Mexico. *81.374.3. New York, NY. 10 Oct 81. *Reward.*

29

30 TEOTIHUACAN, Early Classic Period, 300-600 AD. Face Panel. Dark green serpentine. H 14.5 cm. Prov: Tehuacan, Puebla, Mexico. Drill pits pierce the ear lobes and septum and mark the corners of the mouth and eyes. Mask's left eye was discolored by the oxidation of pyrite inlays. *81.374.26. New York, NY. 10 Oct 81. *Reward.*

30

31 TEOTIHUACAN, Early Classic Period, 300-600 AD. Maskette from an Incense Burner. Buff terra cotta. H 10 cm. *81.374.27. New York, NY. 10 Oct 81. *Reward.*

31

 Photos © 1979 Justin Kerr

32 XOCHIPALA, Middle Preclassic Period, 1000-300 BC. Acrobat. Beige terra cotta. H 7.4 cm. Prov: Guerrero, Mexico. A suspension hole runs from the navel through the top of the head. *81.374.13. New York, NY. 10 Oct 81. *Reward.*

32

33 XOCHIPALA, Middle Preclassic Period, 1000-300 BC. Anthropomorphic Container with Removable Lid. Reddish brown terra cotta. H 17.5 cm. Prov: Guerrero, Mexico. Three legs and appliqued figure finial on lid. *81.374.16. New York, NY. 10 Oct 81. *Reward.*

33

34 XOCHIPALA, Middle Preclassic Period, 1000-300 BC. Anthropomorphic Container with Removable Lid. Reddish brown terra cotta. H 16.2 cm. Prov: Guerrero, Mexico. *81.374.15. New York, NY. 10 Oct 81. *Reward.*

34

35 XOCHIPALA, Early Preclassic Period, 1500-1000 BC. Gourd-shaped Vase. Brownware. H 5.3 cm. Prov: Guerrero, Mexico. Modelled frontal peccary head on one side and profile human head on the other. Traces of red pigment remain. There are four suspension holes around the rim. *81.374.17. New York, NY. 10 Oct 81. *Reward.*

35

36 XOCHIPALA, Early Preclassic Period, 1500-1000 BC. Prone Figurine. Beige terra cotta. H 5.8 cm. Prov: Guerrero, Mexico. There is a hole cut through the back of the head to show knotted hair. Traces of red pigment remain. *81.374.12. New York, NY. 10 Oct 81. *Reward.*

36

37 XOCHIPALA, Middle Preclassic Period, 1000-300 BC. Standing Figurine. Buff terra cotta. H 9.8 cm. Prov: Guerrero, Mexico. *81.374.14. New York, NY. 10 Oct 81. *Reward.*

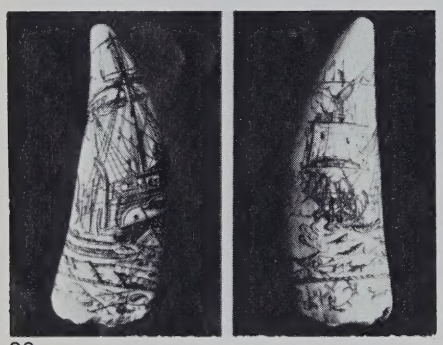
37

 Photos © 1979 Justin Kerr

Ethnographic Objects

American

38 JENSEN, Kjeld (Newport, RI). Whale's Tooth, 1980. L 20.3 cm. Signed and dated below a rope encircling the base: K80 with crossed harpoons. Covered with a wrap-around design of two ships in icy waters and small designs of leaves, hearts, and crosses. Registered with the US Department of the Interior, Fish and Wildlife Service. Papers documenting the age of the tooth and exempting it from the ban on sales of items made from endangered species were not taken. Sale of the tooth without the papers is illegal. *81.345. Mystic, Ct. May 81.



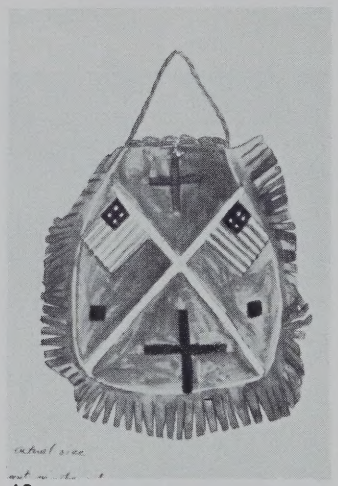
38

American Indian

39 ALEUT INDIANS. Wallet basket. Diam 12.4 cm. *81.372.5. Pittsburgh, Pa. Early 77.

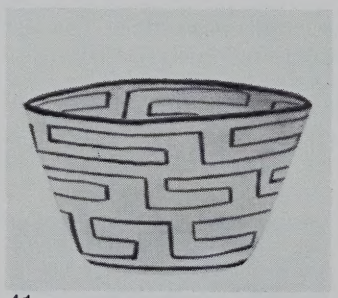
39

40 APACHE INDIANS. Beaded Purse. L 12 cm. *81.372.13. Pittsburgh, Pa. Early 77.



40

41 APACHE INDIANS. Coiled Basket. Diam 10.2 cm. *81.372.10. Pittsburgh, Pa. Early 77.

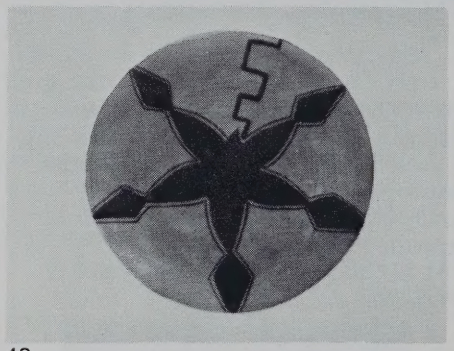


41

42 APACHE INDIANS. Coiled Basket. Diam 9 cm. *81.372.11. Pittsburgh, Pa. Early 77.

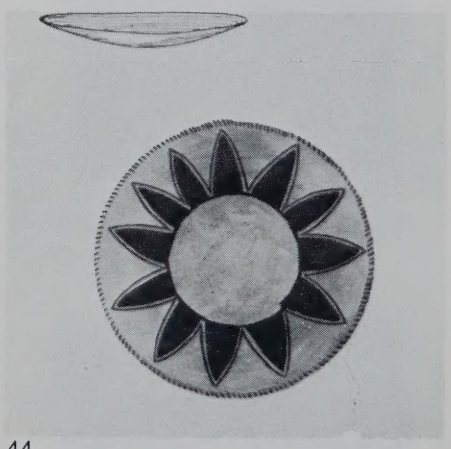
42

43 APACHE INDIANS. Coiled Plaque Basket. Diam 24.8 cm. *81.372.12. Pittsburgh, Pa. Early 77.



43

44 APACHE INDIANS. Coiled Tray Basket. Diam 29.2 cm. *81.372.9. Pittsburgh, Pa. Early 77.



44

45 ARAPAHO INDIANS. Boy's Moccasins. Beaded buckskin. *81.372.8. Pittsburgh, Pa. Early 77.

45

46 CHEYENNE INDIANS. Man's Hair Bands (pair). Beaded buckskin. *81.372.7. Pittsburgh, Pa. Early 77.

46

47 ESKIMO. Awl Case. Ivory. In the shape of an animal. 81.372.38. Pittsburgh, Pa. Early 77.

48 ESKIMO. Boat Hook. Wood shaft with bone hook. 81.372.54. Pittsburgh, Pa. Early 77.

49 ESKIMO. Carvings (four). Ivory. Depicting respectively: a walrus with a fish impaled on its tusk, a seal, a fox, and a polar bear. 81.372.44-7. Pittsburgh, Pa. Early 77.

50 ESKIMO (by Happy Jack of Nome). Carving. Walrus tusk. Walrus and polar bear depicted on the tusk. 81.372.48. Pittsburgh, Pa. Early 77.

51 ESKIMO (Alaska). Carving. Walrus tusk. Depicts two joined seals. 81.372.49. Pittsburgh, Pa. Early 77.

52 ESKIMO (Kodiak, Alaska). Carving. Wood. Depicts a bear. 81.372.50. Pittsburgh, Pa. Early 77.

53 ESKIMO (Arctic/Northwest Coast). Fishhook. Copper prong with stone top. 81.372.55. Pittsburgh, Pa. Early 77.

54 ESKIMO (Point Hope). Handle. Ivory. Carved with whales and bears. 81.372.41. Pittsburgh, Pa. Early 77.

55 ESKIMO (Banksland). Labret. Stone. 81.372.29. Pittsburgh, Pa. Early 77.

56 ESKIMO (Banksland). Lamp. Graphite. 81.372.39. Pittsburgh, Pa. Early 77.

57 ESKIMO. Napkin Ring. Small size and dark brown color. 81.372.28. Pittsburgh, Pa. Early 77.

58 ESKIMO. Needle Cases (eight). Ivory. One decorated with animals in relief accompanied by a thimble. The others are carved in various shapes mostly depicting animals. 81.372.30-7. Pittsburgh, Pa. Early 77.

59 ESKIMO. Paper Knife. Ivory. Handle is incised in a decoration of fish. 81.372.51. Pittsburgh, Pa. Early 77.

60 ESKIMO (Cook Inlet). Paper Knife. Ivory. Handle is in the form of a polar bear with incised fish. 81.372.52. Pittsburgh, Pa. Early 77.

61 ESKIMO (Nome, Alaska). Paper Knife. Ivory. Handle is in the form of a polar bear with a walrus head in relief. 81.372.53. Pittsburgh, Pa. Early 77.

62 ESKIMO. Picker. Ivory. Animal shape. 81.372.42. Pittsburgh, Pa. Early 77.

63 ESKIMO. Pipe. Walrus tusk. Two grotesque human figures holding the bowl which is decorated with incised concentric circles and a hunting scene. 81.372.14. Pittsburgh, Pa. Early 77.

64 ESKIMO. Pipe. Walrus tusk. Figure seated by bowl which is decorated with carved walruses, a kayak, and an incised fishing scene. 81.372.15. Pittsburgh, Pa. Early 77.

65 ESKIMO. Pipe. Walrus tusk. Decorated with etched geoetric patterns, chiefly fish. The tamper is attached by a carved chain. 81.372.16. Pittsburgh, Pa. Early 77.

66 ESKIMO. Pipe. Walrus tusk. Decorated with carved seals on the stem, two figures with their backs to the bowl, and etched hunting and fishing scenes. 81.372.17. Pittsburgh, Pa. Early 77.

67 ESKIMO. Pipe. Walrus tusk. Decorated with incised concentric circles, toothed lines, men, and animals. 81.372.18. Pittsburgh, Pa. Early 77.

68 ESKIMO. Pipe. Walrus tusk. Decorated with carved animal head on stem and etched fish, animals, and crosshatch diamond patterns. 81.372.19. Pittsburgh, Pa. Early 77.

69 ESKIMO. Pipe. Walrus tusk. Decorated with two carved seals and a human head on the stem and etched hunting scenes on the stem and bowl. 81.372.20. Pittsburgh, Pa. Early 77.

70 ESKIMO. Pipe. Walrus tusk. Decorated with concentric circles, hunting scenes, and a human face at the end of the stem. 81.372.21. Pittsburgh, Pa. Early 77.

71 ESKIMO. Pipe. Mammoth ivory. The mouthpiece is fashioned from a cartridge and the pipe is decorated with inlaid ovals of wood and inlaid brass on the bowl. 81.372.23. Pittsburgh, Pa. Early 77.

72 ESKIMO. Pipe. Mastodon tooth fossil ivory. 81.372.2. Pittsburgh, Pa. Early 77.

73 ESKIMO (Banksland). Pipe. Bone or ivory and wood. Small size with bone or ivory bowl and a wooden stem. 81.372.25. Pittsburgh, Pa. Early 77.

74 ESKIMO. Pipe. Bone. Small bowl and a man and a caribou carved on the stem. 81.372.26. Pittsburgh, Pa. Early 77.

Owners Sought

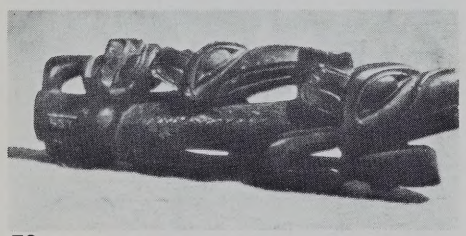
75 ESKIMO. Pipe. Bowl is flared and decorated with walruses, birds, fishes, and a bear. 81.372.27. Pittsburgh, Pa. Early 77.

76 ESKIMO. Pipe with Beaded Skin Case. Walrus tusk. Decorated with incised toothed lines and boating scenes. 81.372.22. Pittsburgh, Pa. Early 77.

77 ESKIMO. Seal Scratcher. Bone. Has a bone bell used to lure seals. 81.372.43. Pittsburgh, Pa. Early 77.

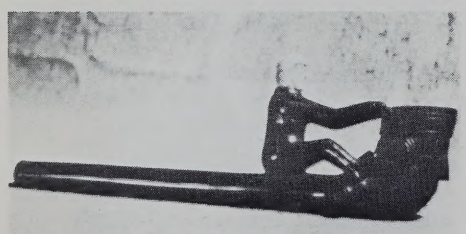
78 ESKIMO. Watch chain. Walrus whisker. 81.372.40. Pittsburgh, Pa. Early 77.

79 HAIDA INDIANS. Pipe. Argillite. 18 × 6 × 3 cm. Carving depicts stylized animals. *81.372.4. Pittsburgh, Pa. Early 77.



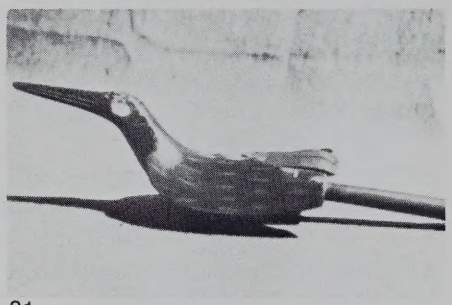
79

80 HAIDA INDIANS. Pipe. Argillite. 22 × 7.5 × 2.5 cm. Carved with human figures. *81.372.3. Pittsburgh, Pa. Early 77.



80

81 HAIDA INDIANS. Rattle. Wood. 27 × 7 × 6 cm. Bird-shaped in form of a flicker. *81.372.1. Pittsburgh, Pa. Early 77.



81

82 HAIDA INDIANS. Spoon. Horn. 19 × 7 cm. *81.372.2. Pittsburgh, Pa. Early 77

83 ZUNI INDIANS. Vessel. Pottery. H 30.5, diam 31.1 cm. *81.372.6. Pittsburgh, Pa. Early 77.

83

A collection of Civil War vintage firearms and diverse American decorative arts has been confiscated by the East Lampeter Township Police Department, Lancaster, Pa. The police believe these works have been stolen within the last 15 years from museums in the eastern United States. The collection includes 58 rifles, muskets, and other firearms, mostly of U.S. manufacture, from the Civil War period or earlier. Two British gorgets from the Revolutionary war, a Civil War sabre, and diverse gun parts, shells, pouches, and military costume ornaments were also found.

Among other items recovered were two Frakturs in color dated 1792, a Chippendale tall case clock, ca 1795, with fluted corners, ogee feet, scroll-top bonnet and eight-day works, pewter ware signed A. Porter, Dunham, Samuel Pierce, and Harold Dansforth, and diverse Staffordshire, Canton, and Clewes porcelain.

A brief description of the firearms follows. For more information contact Sgt Ronald W. Savage, The East Lampeter Township Police Department, 2205 Old Philadelphia Pike, Lancaster, Pa 17602. Tel: 717/393-1567 or IFAR: 212/879-1780.

Ashton. Middletown, Conn. Percussion Pistol, 1847. 54 caliber.

British. Brown Bess Musket. Vintage and model no 1763.

British. Flintlock Pistol. 65 caliber.

Colt. Musket, 1863 and Navy Revolver, 1951.

Fayetteville. Confederate Musket, 1864.

B. Flagg and Co. Musket, 1849.

French. Charleyville Flintlock Musket. Revolutionary War vintage.

J.H. Hall of Harper's Ferry. Breech-loading Flintlock Rifle, 1826.

Harper's Ferry Flintlock Musket, 1815.

Harper's Ferry Half-Stock Rifled Musket, 1814.

Harper's Ferry Musket, 1860.

R. Johnson, Middletown, Ct. Flintlock Pistols (two), 1842.

New Haven Arms Co. "Henry's Patent" Repeating Rifle, 1860.

New Haven Arms Co. Flintlock Musket. Probably issued to New York militia during the Civil War.

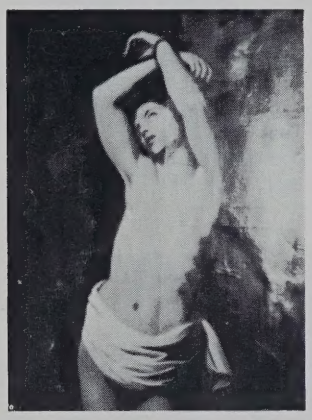
S. North, Berlin, Ct. Flintlock Pistol, 1812.
S. North. Flintlock Musket, 1825.
S. North, Middletown, Ct. Flintlock Pistol, 1816.
R.J.P., Middletown, Ct. Flintlock Pistol, 1822.
Providence Tool Co. Musket, 1864.
Remington. Mississippi Model U.S. Army Musket, 1863.
C.S., Richmond, Va. Confederate Musket, 1863.
Savage RFA Co. Musket, 1864.
Scottish Flintlock Pistol. Probably Revolutionary War vintage.
Sharp's Calvary Carbines (three). Two are 1863 model; one is inscribed to Captain Irwin H. Smith.
Sharp's Mfg Co. Musket, ca 1860.
Spencer Repeating Rifle Co. Calvary Carbine, 1865 model.
Spencer Repeating Rifle Co. Musket, 1860.
Springfield. Muskets (nine). Dating 1806, 1812, 1816, 1841, 1860, 1861, 1863, 1864-6, and 1878.
Springfield. Rifle, 1898.
Springfield. Pistol, 1855.
Virginia Mfg Co. Flintlock Musket, 1806.

A painting by Felix Ziem (1821-1911) representing an Arab Street Scene, 31 × 23 cm, signed at lower left has been recovered by French police at Plouzelambre (Côtes-du-Nord). The owner is sought.

Interpol reports the recovery of six seventeenth-century religious figures, seized by police during the search of a suspected receiver's home in Carcavelos, Portugal. Any information about the owners should be sent to IFAR.

Owners Sought

In the course of a criminal investigation, the Los Angeles Police Department has uncovered a cache of paintings that are suspected of being stolen. Among these are an old copy of Murillo's Birth of the Virgin, the original of which is in the Louvre, and the three works illustrated here: a European School St. Sebastian, a French 19th century harem scene, and a small still life signed L.J. Thompson. The owner has not been identified.



Art Theft Archive

The Art Theft Archive was established in 1975 as part of the permanent program of the International Foundation for Art Research. It contains thousands of records of stolen objects. These records are reviewed regularly, and files are updated whenever recoveries occur. The purposes of the Archive are to help trace stolen objects and to prevent their sale to innocent purchasers. The Stolen Art Alert, the regular publication of the Art Theft Archive, serves to inform the art community when a loss has occurred, and to establish a claim of title to objects that have disappeared.

IFAR encourages any art owner who may have experienced a loss to list the missing objects in the Art Theft Archive. Reports should be filed as soon as a loss has occurred, but IFAR also accepts and publishes retroactive reports of losses that have occurred in the past, since the owner's title to such objects may still be effective. A theft report should include the date and place of theft, the police report number, and a list of the missing objects, with full descriptions and photographs. IFAR also encourages owners to inform us of recoveries of objects listed in the Archive.

Not all the listings in the Art Theft Archive have been published in the monthly Stolen Art Alert. IFAR welcomes inquiries concerning the legal status of works of art on the market, and will search the Archive files at no cost to the inquirer in order to respond to such inquiries.

In special circumstances, IFAR will issue an Art Theft Alert flyer immediately following a major loss. These flyers are sent to IFAR members, museums, law enforcement agents, and dealers and specialists in the field. As part of the Art Theft Archive program, IFAR also provides advice and makes referrals concerning related matters such as security, litigation, etc.

There is no charge for listing objects in the Stolen Art Alert, or for any service connected with the Art Theft Archive. This program is fully supported by memberships and tax-deductible contributions.

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Collection Cataloguing

To further enhance the integrity of collections, IFAR offers a collection cataloguing service. Works in a collection will be photographed and inventoried by IFAR staff members, and complete records will be provided to the owner, along with recommendations when we feel that objects in the collection should be further documented or researched.